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drowned at sea in the middle of the week, the news in town by Saturday, and a fine new thanksgiving anthem made ready by Sunday—picture the age, and the speed and zeal of Charles's servants, Humphreys, Blow, and Turner. Even Evelyn, as we learn from his diary, seems scandalized at the innovations and improprieties introduced into the service.

However, the encouragement bestowed in the smiles and affable demeanour of the king had their effect on the boys, of whom he in particular noticed the first set, educated under Captain Cook. Humphreys was sent to France, to improve under Lulli; and Michael Wise had the privilege of following the king in all his journeys through England as organist, and always took his seat in that capacity, wherever it might please his Majesty to go to church. Not one, however, of the young men of highest genius whom Charles distinguished next to his own French favourites, reached the ordinary age of man; and it would perhaps not be difficult to trace their premature death to some influence of that lax morality of which the court gave the example. The lives of young composers exhibit them generally as incapable of bearing prosperity with moderation.

As for Purcell, though some of his pieces show a great turn for conviviality, it is impossible that he can have been often excessive or tolerably constant in the Bacchanalian habits of the Restoration. The multitude of his works completed by his thirty-seventh year redeems his character; for it was never known yet that any artist indulging constant intemperance left many writings.

His career forms a remarkable counterpart to that of Mozart. It began amidst golden prospects, and terminated in clouds and discouragement. We have under his own hand the mild expression of his regret at the low state of the encouragement of music in his day. He composed on his death-bed, and had just finished his orchestral *Te Deum* for the opening of St. Paul's, when he departed; so strongly reviving in memory the circumstances of Mozart's requiem, that we may almost fancy the same events twice acted in history. No one has left us a graphic picture of Purcell. We must be content to gather from the encomiastic verses prefixed by his friends to his compositions how amiable and beloved he was. Love bids them speak; and their rude lines, while celebrating the charm he diffused by the union of his genius, his winning manners, and his engaging appearance, often come more home in the reading than the more laboured and polished panegyric of Dryden.

It is of these men of the English school that we speak with the more pleasure, because they

connect themselves with our own time after a lapse of nearly two centuries. Many of their experiments in harmony are reproduced in the most modern compositions; and one combination of Purcell, namely, the major third and minor sixth, which Dr. Burney pronounces jargon, actually forms one of the salient features of Mendelssohn's symphony to his beautiful cantata *The Hymn of Praise*; and there is scarcely one of Dr. Blow's "*crudities*" which is not a praiseworthy attempt to enlarge the scope of melody and expression; while many of them are more grammatically defensible than his critic seems to think. Music has become quite another thing since people bowed submissively to the theory of Dr. Pepusch.

(To be continued.)

ERRATA.

In the second quotation of music in our last from the Adagio of *Mozart's Quintet* in G minor, the signs of sharp and natural at the beginning of the second bar in the treble must be transposed. It should be F sharp and A natural.

For "bold harmony of thirds" read "*bald* harmony of thirds," in the line introducing the first quotation of music.

TO CORRESPONDENTS.

D. B.—*The word "Soli" is used to signify that only one voice of each kind is to sing the passage over which it is marked. It is the opposite to "Tutti," which means that all the singers are to join. Soli may be considered the plural of Solo, and will apply to a duet, trio, quartett, &c., interspersed with a chorus.*

A. B. F., Horbury.—*The word "Programme" is used (musically) for a concert-bill. It means literally, "pre-writing of;" and it seems well-applied to describe the list furnished to the audience, of the music to be performed. We have seen the word thus used:—"Ministers are expected to state, on an early day, their programme of the measures to be brought forward this session." In Todd's edition of Johnson's Dictionary, the definitions are—1, a proclamation, or edict, set up in a public place; 2, what is written before something else; a preface. A fair definition of the word appears to be "a summary indication of what is to follow."*

The Rev. J. H. S.—*The anthem by Creighton, which you sent us so long since as January last, appears in the present number. We had hoped to give it earlier insertion.*

J. B., Hyde, near Manchester, will find the "*Elementary Compendium*" by Miss Elliot to combine what he asks for.

Reviews of New Music.

From the Dramatic and Musical Review, June 15.

NOVELLO'S PART-SONG BOOK. Edited by George Monk, Mus. Bac., Oxon.—If this publication does not meet with high encouragement, it will not be for want of zeal or talent on the part of the editor or publisher. Its objects are the encouragement of musical compositions of a choral description, adapted to words upon patriotic, social, and other popular subjects, such as harvesting, boating, cricketing, &c., but to the exclusion we believe of bacchanalian poetry. The first number of the work

contains three pieces, composed respectively by G. Reichardt, G. A. Macfarren, and the Editor. The proprietors "have determined to appropriate one hundred pounds per annum to be expended in musical premiums" for the best specimens of part-song writing, and the pieces published in this number, we presume, are to be considered as patterns in their general features for the candidates to follow. They are certainly most favourable examples of bold and clear writing, and if learnt by memory, as they ought to be, will add much to the enjoyment of a social holiday, and serve, with other compositions of the kind, to substitute a taste for vocal harmony in the room of certain miscalled enjoyments which have but a brutalising effect upon the popular mind of this country.

The second number contains the "Song of the Railroads," by Mr. Macfarren, for two sopranos, tenor and bass, with a pianoforte accompaniment; a Canzonet by Thomas Morley (1593); and a Quartett, by Peter Winter.

No. 3 contains a graceful part-song by Benedict; "The Countryman's Song," by Rimbault; and "The Students' Greeting," by F. W. Berner, the words from the German.

The style in which this "Part-song Book" is brought out merits warm eulogium.

Brief Chronicle of the last Month.

KILMARNOCK.—In our last number, (page 14,) under this head was a notice of the first performance of *Joshua* in Scotland. The paragraph should end after the fifth line, at "Fever Hospital." The remainder of the paragraph applies to *Mansfield Harmonic Society*. At a late meeting of the Kilmarnock Philharmonic, Mendelssohn's 95th *Psalm*, with selections from *Judas Maccabæus*, formed the principal feature of their programme.

LEEDS MADRIGAL AND MOTETT SOCIETY.—The object of this society is to promote and encourage a taste for vocal part music, more particularly of that class of compositions known as madrigals, motetts, glees, cantatas, German and other part-songs. The society was established in April this year, under an influential list of presidents and an active committee, of whom Mr. W. Sparks, the musical director, is one. The society gave its first public concert on the 19th of June, consisting of a varied programme of sixteen vocal pieces.

DUNDEE.—The Philharmonic Society met for the first time on the 14th of June, and began well with two overtures by Mozart (*Figaro* and *Don Juan*), and Haydn's First Symphony.

QUEEN'S COLLEGE INSTITUTION OF LADIES, Tuffnel Park, Camden Town.—It was our pleasant duty last year to call attention to the excellent musical performance of the young ladies educated at this establishment, (*ante* vol. iii., p. 164); and this year, on the 6th of June, we were again invited to assist at a similar exhibition of the progress made by the pupils during the past twelve months. The result was highly satisfactory; and Mendelssohn's difficult works, *Lauda Sion* and *The First Walpurgis Night* were extremely well sung, and did great credit to the careful training of Mr. Monk. We need not say that we regard such instruction as most valuable, both for the sake of the excellent opportunity it affords of grounding the student in real musical knowledge, and especially for the influence it must have in forming a taste for the highest order of musical composition; and we shall be glad to hear of the example being followed in other schools.

MUSICAL FETE AT CAPESTHORNE PARK, MANCHESTER.—The liberal proprietress of Capesthorpe, Lady Davenport, appears to be devoting herself to the gracious task of sharing the happy privileges of her position with the less fortunate of the world around her. We have again to record the opening of the park to a crowd of visitors on Saturday last, principally consisting of the pupils of Mr. Weston's singing school, under whose direction they were marshalled. With these were joined several members of the Mechanics' Institute and Athenæum. Among the directors were Messrs. Hewitt, J. P. Spencer, J. Jerom, S. Dean, Dr. Cassalls, and J. Fox Turner. From six to seven hundred pupils were congregated, and the green woods rang with the quaint old madrigal, and the cheerful and the plaintive chorus. Among the former were Morley's "Now is the month of Maying," and Forde's "Since first I saw your face;" among the latter, Weber's "Hail, all hail! thou merry month of May," "See our oars with feathered spray," by Sir John Stevenson; a pleasant chorus by our townsman, Mr. B. Hime, "I see them on their winding way;" and the late Miss Flower's "Now pray we for our country." To these were added, at the particular request of Mrs. Davenport, Korner's "Prayer during the battle;" and, as a grateful tribute to the kind hostess, Bishop's serenade, "Sleep, gentle lady," was given at the departure of the company. Through the kindness of Lieut. Col. Slade, the splendid band of Her Majesty's 90th Infantry took part in the musical arrangements.—*Manchester Examiner*.

SACRED HARMONIC SOCIETY, EXETER HALL.—A performance (the fourth this season) of Mendelssohn's oratorio *St. Paul*, under the direction of the committee of the Sacred Harmonic Society, aided by the members and assistants, took place on the 7th of June, in support of a building fund connected with King's College Hospital. The principal vocalists engaged for the occasion were Miss Birch, Miss M. Williams, Mr. Sims Reeves, Mr. Alfred Novello, and Mr. Henry Phillips. The oratorio, under the direction of Signor Costa, was most successful, and attracted a full room, although the price of the tickets was increased to a guinea each. The large and influential list of patrons, no doubt, were able to find occupants for so many seats at so high a price.

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